

QUESTION FOR MUSIC LOVERS

What Do You Hear When You Attend a Concert or Listen to an Orchestra?

The above question was put to me many years ago, under circumstances that made it worth more to me than a full year of instruction under any master of the old world or new.

I was coming away from one of my first symphony concerts, when I met my violin teacher, and told him I had just heard the great orchestra. "Is that so?" he remarked. "Well, what did you hear?"

"Oh, the Unfinished Symphony and—"

"But you are only telling me what was on the program. What I asked was of more importance. I wanted to know what you heard."

I started to say that there were nearly a hundred musicians, that they played all kinds of instruments, but he interrupted again. "Yes, I know, but what did you hear? Was it a great noise or did it say something to you?"

Now I began to understand, and of course I had no words to express my feelings. But I thought about it very often for some time, and wondered what music really was; what other people heard; whether any one ever heard what I did; if they ever found themselves powerfully moved at a great climax in the music; if they preferred to go to concerts alone and sit in a dark corner and listen without looking in the direction of the stage. And as I gained more experience as a listener there were thousands of questions that arose from that one simple question. What did I hear? What did you hear when you listened to good music?—Exchange.

Germany's Fastest Trains.

The fastest distance trains in Germany are the Berlin-Hanover-Dortmund express, which covers 292.04 miles with only three stops, at an average speed of 59.52 miles an hour; the Oderberg-Breslau-Berlin express, 216.90 miles with four stops, at 59.14 miles an hour; the Berlin-Königsberg express, 266.61 miles with three stops, at 49.70 miles an hour.

Our First Newspaper.

The first American newspaper was published in 1704 and to 1788 there were 78 published, 16 of which were conducted by women and 14 of which were the firm champions of liberty and equal rights.

Labeling Foods.

Many otherwise good housekeepers are very indifferent about labeling. They trust to their memory as to what is in each jar or package, and sometimes with disastrous results. All stores should be plainly labeled.

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EASY TO TEACH BLACKBIRD

Is a Natural Imitator and Responds Quickly to Training—Its Memory Strong.

The blackbird, which belongs to the thrush family, has strong imitative powers, and has even been taught to speak. There is not much variety in its natural song, but its voice has a pure, flute-like tone and full volume. The bird is very susceptible of being trained, and when reared by hand from the nest is capable of forming strong attachments and makes itself a great favorite.

When a blackbird is six or eight weeks old, his training should be begun. Take him to a quiet room away from any other birds, and each night and morning whistle the portion of the tune you wish him to learn, or play it on the flute. Feed him before you begin, and put a fat, lively worm where he can see it. After you have whistled or played the air, say twenty times, stop, so that the bird may have an opportunity of imitating it.

If he should make the attempt, give him the worm at once, praising and caressing him meanwhile. He will soon begin to see why a reward was given to him, and will not be slow in trying to earn it. When once he has learned the tune he will never forget it, and it will pass into and become a part of his song.

After the blackbird has completed his education, he should be placed near some other singing bird, whose notes he would soon learn and blend with his own.

Put his cage out of doors whenever the weather permits, and he will tell you how pleased you have made him. But during the hot days of summer, let him be well shaded and kept cool, as heat and dry air seem to affect his voice. He will begin to sing in the end of February or the beginning of March, and will continue until the fall, if the summer is not too hot.

Overlooking a Bet.

If baseball were played in Esperanto that language might have some show of getting into universal use.—Toledo Blade.

FARM and GARDEN

ERECTING HOMES FOR BIRDS

Lovers of Songsters in All Parts of Country Are Urging Protection for Feathered Tribe.

Lovers of birds in every part of our land and also the United States department of agriculture are urging people everywhere to do everything in their power to attract and protect our native song birds.

In winter this may be accomplished by feeding the birds when the land is covered with ice and snow. In spring



Nest Made From Tree Limbs.

people are urged to put up nesting boxes where the birds may make their homes and rear their young. In summer these little feathered neighbors need human protection to shield their young from the attacks of cats.

Are you going to join the ranks of the bird protectors of this land? If you are now is the time to show your loyalty to your feathered friends. Make some nesting houses and get them up at once. The song birds are worth protecting and should be provided with places to build their homes. It isn't difficult to make nesting boxes. Once the birds have discovered them they will begin to collect material with which to line them and make them soft and "comfy" for their families.

Any small wooden box may be converted into a house. Use thin, smooth boards for the roof. Place a board beneath the house to keep the cats from climbing up to the birds' home. A good house is made by hollowing out a large tree limb and cutting a hole in it for a doorway. For blue birds make the entrance hole about the size of a quarter. If the box is intended for wrens make it smaller.



Protected Against Cats.

When doors are larger than the sizes mentioned sparrows are apt to inhabit them. Blue birds are among the most desirable tenants and they have been known to utilize as houses tin cans, old shoes, large funnels, or any other receptacle that is nailed securely to a post or wall.

How to Use Feed Roller.

Never use a roller immediately after a heavy rain. But it should be used as soon as the surface becomes dry enough to pulverize easily without packing tightly. The roller should be used in dry seasons following the harrow to keep the moisture in the soil. Of course it is not possible to use the roller to any extent after plants are well up but it can always be used to great advantage in the preparation of the seed bed. Very often one rolling will not mash all the clods and if the ground is particularly rough it should be harrowed and rolled and harrowed again until the soil is thoroughly pulverized.

Staking Tomatoes.

This is a comparatively new practice, but it is working out fine, and even market gardeners are adopting it on a large scale. Up to recently its chief use was by village people in their small backyard gardens, but is now used by growers who are supplying a No. 1 trade. Its advantages are that more tomato plants can be grown on a given area; they can be started earlier because they can be easily protected in case of a danger from frost and that more and better tomatoes can be grown on the plants.

Fence-Post Problem.

Cement will solve the fence-post problem for those who have a gravel pit nearby. It would almost seem that with concrete posts and woven wire a fence could be built that would be as permanent as the farm itself.

Love and Art

It was but a short time after Lorimer built his bungalow until his popularity was established in our neighborhood of orange groves and magnolia trees. His studio was a place for sight-seers, as well as a pleasant resort for friends and neighbors.

Others succumbed to Lorimer's influence because they found him responsive and congenial, but I imagined that he attracted me because he was my contrast. It was he, himself, who discovered that our natures, beneath the surface, were positive and not negative, and with that discovery he swept away all imagined barriers between us, placing me at once in the heart of the company that haunted his bungalow.

He said to me one day as he looped a Persian drape behind his model's chair: "Tisdale, you have the depth of artist-instinct, but you haven't the gift of expression. 'You don't even talk. These others, for instance,'—waving his hand in the direction of the chattering just gone—'these others talk about everything they feel, and, dear boy, they have so little to tell!'"

His tone to me was like a velvet touch, and his eyes held a steel-blue gleam that made me love to look at him. I knew that he knew my inner self, and that whatever that self might be, it was valued by him.

I shall never forget the kindly sympathy that shone from his eyes when he realized one special day that I needed him to understand me. I had gone to him, troubled about my mother's orphaned cousin Lucy, who had come to us to live, having no other place to go. I wanted to befriend her, to make her happy, and I could not even tell her that she was welcome.

She was a little daisy maid, blossoming into womanhood almost in a day, under our soft skies and in our southern California breezes.

As I entered the studio, Lorimer's clean-shaven cheeks, his locks of dark hair thrown off his forehead, the friendly eyes under his heavy brows, made a fit crown to his tall form standing before the easel. I can see the very dab of ochre on his thumb. He was busy at one of his wonderful wood interiors, touching in the sunlight by hints of yellow on the lichen-covered trunks.

"Yes, Tisdale," Lorimer said, after I had looked for a long time over his shoulder without speaking, "I feel the joy of utterance. Why, man, think what a relief to weep in grief! That is what it is to paint, to sing, to be a poet."

"I can do none of these things," I answered slowly.

"No, but after all, perhaps within you may be artist or poet. Life has an intensity, a value, that this hasn't," and Lorimer lightly struck his canvas.

A woman—it is always a woman that intrudes upon men's friendships. She is a sort of earth, trespassing upon a kind of heaven. This time, it was, of course, the daisy maid, and it is difficult to know whether she made earth heaven, or brought heaven to earth.

Lorimer and I suddenly awoke to the knowledge of a mutual love for my modest cousin. Why could not he have chosen one of the beautiful women that haunted his studio? From the crowds I met in cars and shops, why could not I have taken another woman and been satisfied?

My very silence was confession after his avowal of love for Lucy, and then he admonished gravely, "Tisdale, remember we are her courtiers, and the courtiers stand aside when the queen passes, choosing whom she will."

Oh! but it was hard to give another man fair play; hard for us both. Lorimer's face grew thin under the strain, and a river of fire seemed to flow in and out of my heart.

At last, Lucy consented to sit for her portrait. One day, hidden in sport behind some studio trumpery, we watched her enter. Lorimer's hand was on my shoulder. As fortune had decreed, my handkerchief lay on the floor. Her own hand had so embroidered the square of linen that it seemed too dainty for the pocket of my shaggy coat; but when I carried the sheer and pretty thing, she seemed close. Now, Lucy looked hastily to right and left, then, believing herself alone, she caught up the handkerchief and pressed it to her lips; then she thrust it into her gown, and as she went away, she covered the place with her hand, as though a bird had flown into her bosom.

Lorimer gripped my shoulder, but the blood leaped to my face for joy, and then ran back in a tide of shame, because I was so poor a creature. I felt my short and sturdy figure grow more plebeian in contrast to my friend; I saw my unruly shock of sandy hair; my features—my limbs; my hands and feet; all that the world calls man.

We were silent for I know not how long, listening to the clock that Lorimer timed his hours by. Finally, it was he that spoke:

"Don't fear for me, Tisdale; what you live, I can paint. Mine is a lesser gift than yours, yet still a joy. God be with you! I see before you, wife, home, children; for me, a cold thing—art!"

The world has since made a rupture of Lorimer's genius, but in my still moments I can hear his sigh across the continent. He was right: the devotion of a life is a soul's expression. The life speaks!

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